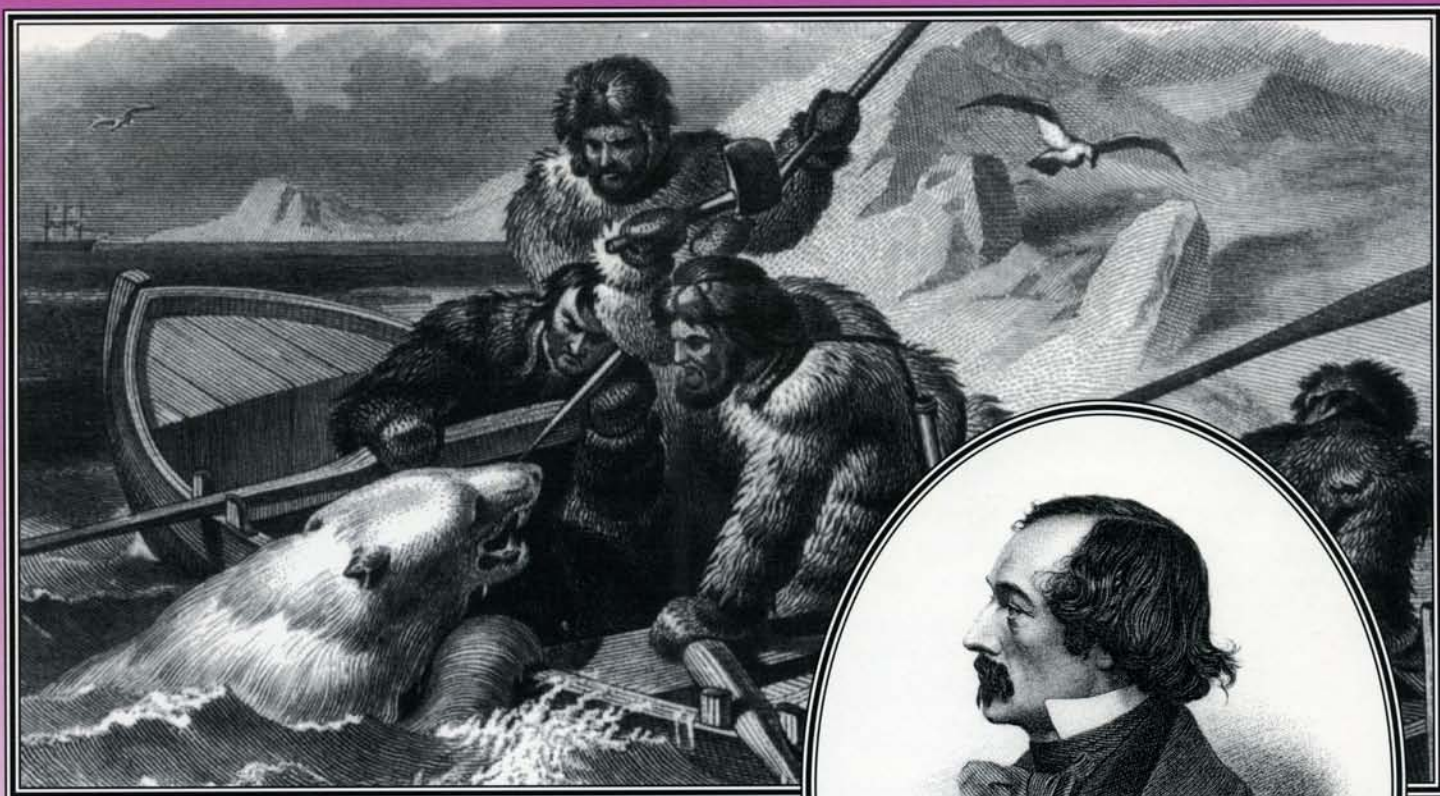


PAPER MONEY

Official Journal of the
Society of Paper Money Collectors

VOL. XXXVIII, No. 2
WHOLE No. 200

MARCH/APRIL 1999



INSIDE THIS ISSUE:

Elisha Kane and The White Bear ...

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ON THE COVER

An engraving of a polar bear attack, inspired by Elisha Kane's writings, sketches and lectures on his polar expedition, appears on several bank notes (page 35).

Society of Paper Money Collectors

The Society of Paper Money Collectors (SPMC) was organized in 1961 and incorporated in 1964 as a non-profit organization under the laws of the District of Columbia. It is affiliated with the American Numismatic Association. The annual SPMC meeting is held in June at the Memphis IPMS (International Paper Money Show).

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TREASURER Mark Anderson, 335 Court St., Brooklyn, NY 11231

APPOINTEES:

EDITOR Marilyn Reback, P.O. Box 1110, Monument, CO 80132

CONTRIBUTING EDITOR Gene Hessler

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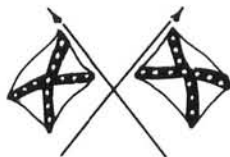
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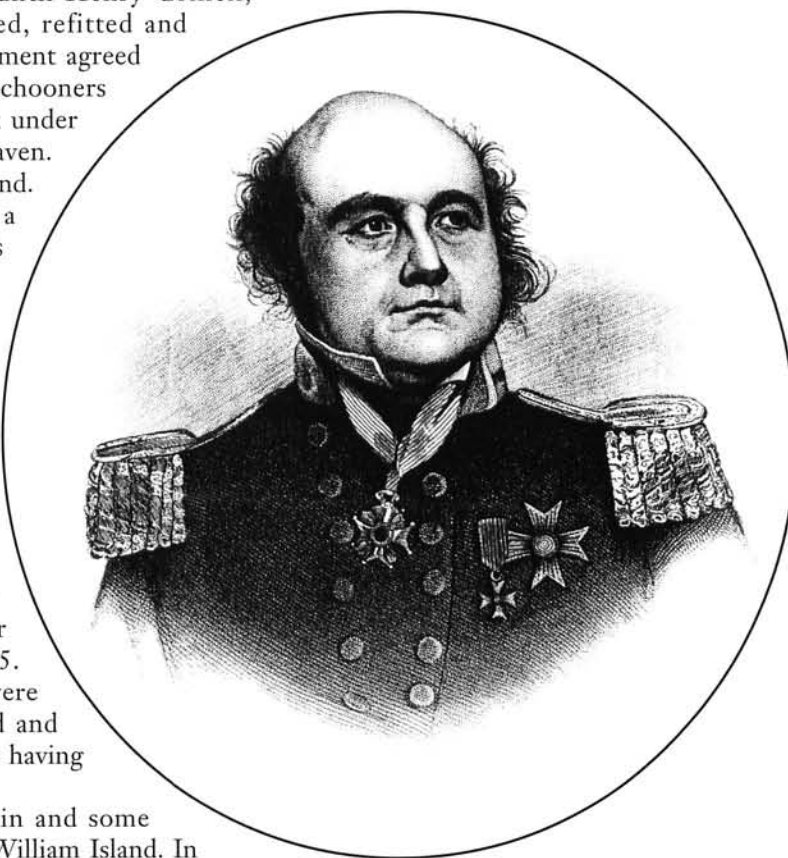
BY RONALD L. HORSTMAN

AS NEWS OF MODERN SPACE EXPLORATION—including landings on the Moon and Mars and astronaut John Glen's return to space on the shuttle—attracts and holds the public's attention, so did the exploration of the far northern reaches of North America and the polar region fascinate the minds and hearts of Americans in the 1840s and '50s. The most notable of these expeditions were those of British explorer Sir John Franklin and the rescue parties sent after him.

The 60-year-old Franklin set sail from England in May 1845 with 129 of the best seamen England could provide. After 3 years with no contact from him, the British Admiralty instituted a search. In 1850 Franklin's wife requested United States President Zachary Taylor assist the mission with American whaling ships. Having no vessels suited for work amid the Arctic ice, the United States was limited in its efforts until Henry Grinnell, a wealthy New York merchant, purchased, refitted and strengthened two search ships. The government agreed to man them, and on May 22, 1850, the schooners *Advance* and *Rescue* set sail from New York under the leadership of Lieutenant Edwin De Haven. The De Haven team spent the winter icebound. They returned home, having found only a campsite that had been used by Franklin's party—and three graves.

In May 1853, a second expedition sailed from New York on the *Advance* under the direction of Dr. Elisha Kent Kane. The *Advance* became icebound in the winter of 1854-55 and was crushed. The crew abandoned the ship and headed home via an overland route. After 2 years with no news of Kane or his crew, Kane's family persuaded Congress to authorize a third search using much larger ships. The 327-ton clipper *Release* and the 558-ton propeller steamer *Arctic* sailed from New York in May 1855. Members of the Kane expedition finally were located at Godhavn Harbor in Greenland and returned home to a hero's welcome despite having failed to find Franklin and his party.

In 1859 the skeletal remains of Franklin and some members of his crew were found on King William Island. In the ensuing years, the remains of the rest of the party were located. As recently as 1983, the body of John Torrington, the first of Franklin's men to perish, was exhumed. Examination indicated high levels of lead in the tissue, probably the result of eating food preserved in poorly soldered tin cans. Lead poisoning also could have caused irrational behavior and decisions leading to the death of Franklin and his men.



John Franklin



Dr. Elisha Kent Kane

Upon his return to the United States, Kane traveled throughout the country speaking of his expedition and the scientific information it obtained. In 1857, shortly before his death, Kane wrote a personal narrative of his search for Sir John Franklin, including many sketches he had made of his journey.

Many engravings evolved from Kane's writings, lectures and sketches of the polar expedition. Some were adapted from Kane's actual sketches; some were the product of the engravers' imaginations. Two of these engravings are known to have been used on bank notes.

The first of these shows men and dogs with a boat. The vignette, dated 1856, was described by Gwynne & Day in *The Descriptive Register of Genuine Bank Notes* as "Dr. Kane and his party in the Arctic Region." It appeared on notes prepared by Toppan, Carpenter & Co. of New York. (For more information about this vignette, see my 1982 article "Kane's Arctic Expedition" in the 100th issue of *Paper Money*.)

In 1860 the second vignette appeared on notes of the American Bank Note Company. Executed by DeWitt Clinton Hay and titled "The White Bear," the engraving depicts men in a boat, being attacked by a polar bear. While none of Kane's writings describe such an event, it could very well have occurred.

The polar bear's main diet consists of ringed seals, but it can survive on incidental calories—including humans—whether the source be live or dead. These creatures can swim at least 2½ miles per hour in the icy water and have been observed hundreds of miles offshore.

A dominant male polar bear can weigh as much as 1,600 pounds and reach a height of 8 feet standing upright. Being the largest carnivore on land, larger even than the grizzly bear, this animal evokes fear and fascination, making the notes that "bear" its image highly desirable. ❖

The White Bear
American Bank Note Co.





Remainder note of the Continental Bank of Boston, Massachusetts, with John Hancock at lower right.



St. Stephens Bank \$1 dated October 1, 1872, of the Province of New Brunswick, Canada.



\$1 note of the Bank of Germantown in the City of Philadelphia, Pennsylvania, dated Jan. 15, 1862.

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Some Women Who Made a Difference

BY GENE HESSLER

WITH THE EXCEPTION OF SUSAN B. ANTHONY AND some idealized female images on 20th-century United States coins, most living Americans have seen only the likenesses of men on our coins. And, with the exception of allegorical representations of *America*, *Justice*, *Liberty*, etc., Martha Washington (on the \$1 1886, 1891 and 1896 silver certificates) and Pocahontas (a small likeness on the \$10 U.S. notes, Series 1869-1878 and the back of the \$20 first charter National Bank note) are the only women recognized on U.S. federal paper money. Female monarchs excluded, a similar pattern prevails in most countries; but this pattern is slowly changing as some deserving women receive recognition.

In 970 a woman illuminated and signed a Spanish Apocalypse manuscript. The anonymous credit on this manuscript in Gerona Cathedral translates "paintress [probably Ende] and helper of God and Brother Emeriterius Presbyter" (Harris 17). As early as 1339, women painters were known in Florence, although little is written about them. Honorata Rodiana (d. 1472) was the first fresco painter to work in Cremona. In 1546 Francesco da Sangallo stated "you must know how many women there are in Flanders and in France and even in Italy who paint in such a way that in Italy their pictures are held in high esteem" (Harris 13).

Christine de Pisan (ca. 1405) writes of one Anastaise who could not be surpassed "in painting the borders of manuscripts and the backgrounds of stories" (Harris 17). The earliest recorded women artists of consequence are Levina Teerline (ca. 1520-76) from Flanders, Catarina van Hemessen of Antwerp (1528-after 1587) and Safonisha Anguissala (ca. 1535-1625), who studied with

The portrait of Angelica Kauffmann (1741-1807) on this Austrian 100-schilling note (P144 & 146) was engraved in 1968 by Alfred Nefe.



Bernardo Campi in Italy.

The Anonymous Four—a female vocal group currently performing as the Anonymous Three—specializes in singing the compositions of little-known female composers from as early as the 12th century. One of these composers was Hildegard of Bingen (1098-1179), writer, mystic and abbess of Rupertsberg. Sixteenth-century composer and singer Barbara Strozzi performed her own compositions, and Francesca Caccini (1587-1640), who was at the court of the Medicis, was the first female to compose the precursor to what we know today as opera.

We can only wonder about the number of women who made contributions in all fields but went unrecognized, since their male superiors and supervisors accepted all the credit. More than two dozen women who made a difference by their contributions—Nobel prize recipients among them—have been honored on bank notes from countries other than the United States. A few of their names will be familiar, others not. Germany leads the way with the acknowledgment of five women.

PART I: ARTISTS

Angelica Kauffmann

THE PORTRAIT OF THE BEAUTIFUL LADY WITH THE SAD EYES on an Austrian 100-schilling note is Angelica Kauffmann (1741-1807). (Even though the family name was "Kauffmann," throughout her life Angelica spelled her name with one "n.") Although she was born in Coir, Switzerland, Austria adopted her. She had linguistic and musical talents, and a career as an opera singer was considered, but she was destined to be an artist. Her artist-father, Joseph Johann Kauffmann, was her first teacher.

With her parents, Angelica traveled to some of Europe's art capitals. Her father roamed the Continent in search of commissions. In Milan the teenager copied the work of other artists, as many students do. Her work came to the attention of the duchess of Modena, who sat for a portrait. Angelica was provided with a private room in Milan's famous Uffizi Gallery, where she could paint undisturbed.

Recognizing his daughter's extraordinary talent, J.J. Kauffmann would soon withdraw from his profession to manage the affairs of the prodigy. After a visit to Rome, where she was elected to the prestigious Accademia de San Luca, Angelica went to London in 1766 and met Sir Joshua Reynolds and Benjamin West. Angelica wanted to marry Reynolds, however, he was a confirmed bachelor. Each painted the other's portrait. In London the Swiss miss became extremely popular, painting members of the British royal family, including King George III. Angelica was one of the founding members of the Royal Academy of Art, one of only two women to claim that honor; she painted four ceiling murals for the Academy.

An unfortunate and unhappy marriage to a man named Brandt, who claimed to be a count, propelled the artist even deeper into her work. When the counterfeit count died 14 years later, Angelica married Antonio Zucchi, an interior decorative artist who probably spent more time managing his wife's affairs. When her father died in 1781, Angelica and her husband went to Venice. From 1781 to 1796, Angelica kept a record of her commissioned portraits.

Angelica and her husband traveled to the Tyrol then returned to Rome, where she remained for the rest of her life. In 1787 she was the most famous living painter in that city, and men and women of the arts were drawn to her villa to converse with her. After 1795 conditions in Europe prevented many famous people from traveling to Rome to sit for her. With Napoleon on the move, international payments were difficult to arrange. However, at this time

in her life, Angelica was content to paint what and when she wanted.

The famous German writer Goethe dedicated his novel *Egmont* to "Frau Kauffman." After her death in 1807, two novels were based on her life: *Angelica Kauffmann*, by L. De Wally; and *Miss Angel*, by Mrs. R. Ritchie.

Angelica's paintings are found throughout Europe as well as in America, and she received awards and medals from European courts for her work. She painted at least 12 self portraits. The earliest, done when she was about 13, resides in the Tirôler Landesmuseum Ferdinandeum in Innsbruck. Others can be found in the Uffizi Gallery; the Saltram House (Plymton, Devonshire); Kenwood House, London; National Portrait Gallery, London; Nostell Priory, Yorkshire; the Pennsylvania Academy of Fine Arts; and the Midland County Historical Association, Midland, Michigan. A bust of the artist is housed in the Pantheon in Rome.

In 1802 James Barry praised her *Self-Portrait Hesitating between Painting and Music* in the Nostell Priory: "Some may say that this is great, since it was executed by a female; but I say, that whoever produced such a picture in whatever country, it is great, it is noble, it is sublime" (Harris 176).

Sophie Taeuber-Arp

THE CURRENT SWISS 50-FRANC NOTE BEARS A COMPUTER-GENERATED portrait of Sophie Taeuber-Arp (1889-1943). Sophie studied textile design at schools of applied arts in Saint Gallen and Hamburg. From 1916 to 1929, she was professor of textile design and techniques at the School of Applied Arts in Zurich. Like Paul Klee, she was able to work simultaneously with abstract and representational means (Lanchner 9).

A 1981 exhibit of her work at the Museum of Modern Art in New York City included the painted wooden *Dada Head* that is seen on the back of the note. Speaking of her art, Sophie's artist-husband, Jean Arp, said "Sophie's work became a symbol for me of divine 'creation,' which men in their vanity have demolished and soiled. [As part of their rebellion] Sophie Taeuber and I resolved never to use oil colors again" (Lanchner 10). They used cloth, embroidery and paper exclusively. If Mondrian was considered the "artist of the right angle," Taeuber could be considered "the artist of the circle" (Lanchner 13). Taeuber fled Paris when the Germans occupied the city in 1940; she died three years later in Zurich.

In addition to two images of Sophie

Taeuber-Arp, this Swiss 50-franc note (P188) is replete with a braille symbol and security devices: face-to-back registration, Kinegram®, latent image, security strip, micro-printing, watermark, Iriodin® digit printed in transparent color visible only when the note is tilted, metallic digit, ultraviolet digit, optically variable ink (OVI), microtext, security thread, and squares that probably serve as a type of bar code. The

back of the note includes images from four of her paintings: *Relief Rectangulaire* (1936), *Tete* (1919), *Aubette* (1927) and *Lignes Ouvertes* (1939).





The silhouette of artist Ivana Kobilca on the Banka Slovenije 5,000 tolarjev (P18) consists of repetitive microprinting of BS5000BS5000 ... The note also features two small images of painter's palettes and, at upper left, Braille symbols. The back includes an engraving of the Ljubljani National Gallery.

Ivana Kobilca

IVANA KOBILCA LEARNED TO DRAW BY COPYING THE WORKS of the old masters in Vienna. Her portrait appears on a Slovenia 5,000 tolarjev. Born in Ljubljana, Slovenia, on December 20, 1861, Ivana studied in Munich for seven years with A. Edtelt. Encouraged by F. Von Ude, she sent her works *Summer* and *Ironing Women* to the Paris Salon in 1891 and was named an associate by the State Art Association.

Between 1891 and 1894, Ivana lived and painted in Paris and visited Florence. She became a member of the Sarajevo Painter's Club during her years in that city, 1897-1905. There, she completed three church murals and contributed illustrations to *Die Oesterreichisch-Ungarische Monarchie in Wort und Bild*. In 1903 Ivana completed *Slovenia Bows to Ljubljana* in the Ljubljana City Hall. Although she is Slovenia's leading painter, her most important contributions were created while living outside her homeland. Works from Ivana's Munich period show dark, muted tones, however, from about 1889 her colors became brighter, for example, *The Holandese Girl*, *The Tzitar Player* and *The Coffee Drinker*. Her Parisian period is characterized by blue hues, for example, *The Parisian Greengrocer* and one of Slovenia's most beautiful paintings, *Children in the Grass*.

Ivana illustrated the *Poems of S. Jenko* in 1896. In addition to some self portraits and a painting of her sister Fani, Ivana portrayed a number of famous personalities, including J. Stare (1890), J.J. Strossmayer (1899), Ani and O. Zupancic (1917 and 1922) and I. Hribar (1920-26). The latter was one of her last paintings; Ivana Kobilca died on December 4, 1926.

Maria Sibylla Merian

"NOT ONLY WAS SHE SKILLED IN WATERCOLOR AND OILS, in painting textiles and engraving copper plates; not only could she render flowers, plants, and insects with perfect naturalness; but she also was a knowing observer of the habits of caterpillars, flies, spiders, and other such creatures. [She was a] virtuous woman and a fine housekeeper [insects notwithstanding]" (Davis 140).

Maria Sibylla Merian was born in 1647 in Frankfurt am Main. Her father, engraver Mathias Merian the Elder, died when she was 3 years old. Her mother, Johanna Sibylla Heim, then married Jacob Marrel (an engraver and painter). Maria's half-brothers also engraved and painted. In addition, she studied with painter Joachim Sandart.

This likeness of Maria Sibylla Merian is based on a painting after a drawing by her son-in-law. The back of a German 500-mark note (P50) shows one of her drawings.



It was common for 17th-century women to collect butterflies, and some painted them. Maria did both, however, as she observed, painted and wrote, she crossed the boundaries of education and gender to acquire learning. Later in life, Maria would say, "From my youth onward I have been concerned with the study of insects, I began with silkworms in my native city, Frankfurt am Main; and I observed the far more beautiful butterflies and moths that developed from other kinds of caterpillars. This led me to collect all the caterpillars I could find in order to study their metamorphoses ... and to work at my painter's art so that I could sketch them from life and represent them in lifelike colors" (Davis 144). In 1665 she married Johann Andreas Graff, who had come from Nuremberg to study with her father. The couple moved to Nuremberg; daughters Johanna Helena and Dorteia Maria were born in 1668 and 1678.

As a result of improved magnification, Maria's illustrated 1679 and 1683 books of plants and caterpillars were different from those of other illustrators. In the preface to the 1679 publication, she wrote, "These wondrous transformations have happened so many times that one is full of praise of God's mysterious power and his wonderful attention to such insignificant little creatures and unworthy flying things ... Thus I am moved to present God's miracles such as these to the world in a little book. But do not praise and honor me for it; praise God alone, glorifying Him as the creator of even the smallest and most insignificant of these worms" (Davis 156).

In 1685 Maria and her two daughters left her husband to join a religious community that followed the teachings of Jean de Labadie. Six years later, she left the confining community and moved to Amsterdam. Her older daughter married Hendrik Herold, who left with them.

Excited by reports of and specimens of flora and fauna from other countries, especially the Dutch colony

of Suriname, Maria sold everything and with her younger daughter sailed to Suriname by way of America in 1699. In a will she made before leaving, Maria called herself Maria Sibylla Merian, the widow of Johann Andreas Graff, "even though Graff was alive and married in Nuremberg" (Davis 166). In Suriname Maria and Johanna Helena traveled into the interior to observe and study. Natives and slaves brought exotic specimens to their home; everything was sketched from life. In this hostile climate, Maria once said the buzzing of insects never stopped. "When I painted [they] flew before my eyes and hummed around my head" (Davis 177). Many of the specimens were preserved in brandy. On June 18, 1701, Maria, her daughter and her Indianin, an Arawak Indian woman, sailed back to Amsterdam. The inhospitable climate was too much to bear.

At age 62, still active, Maria gained the title "Juffrouw Merian" (Mistress Merian), a title of honor for an independent woman. Having achieved considerable recognition in her field, Maria died in 1717.

continued in next issue ❖

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A complete list of sources will appear at the end of this series.

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Vacation and the Higgins Museum

BY BOB BOLDUC

I HAVE BEEN COLLECTING NATIONAL BANK NOTES SINCE 1988, with my main focus on Washington, D.C., issues. At first all I wanted to do was buy all the different Washington specimens I could find. I did do that for awhile, but soon became hooked on the idea of learning more about the banks and the people who operated them.

I gathered as many historical books on the topic as I could find, but I was getting very little information for all the work I was doing. Through articles in *Bank Note Reporter*, I heard about the Higgins Museum in Okoboji, Iowa. I read in a brochure that the museum has a big display of Iowa material and a research library that was available by appointment. All this sounded great, but my first question was ... Where is Okoboji?

The answer came from AAA (American Automobile Association). I felt a bit better when the AAA representative pointed out Okoboji on a map. I decided to go for it. I was surprised to find out it would be a 1,200-mile drive from my home town of Columbia, Maryland. But because I do a lot of flying for my job, I wanted to drive to Iowa so I could see a bit more of the country at my own pace.

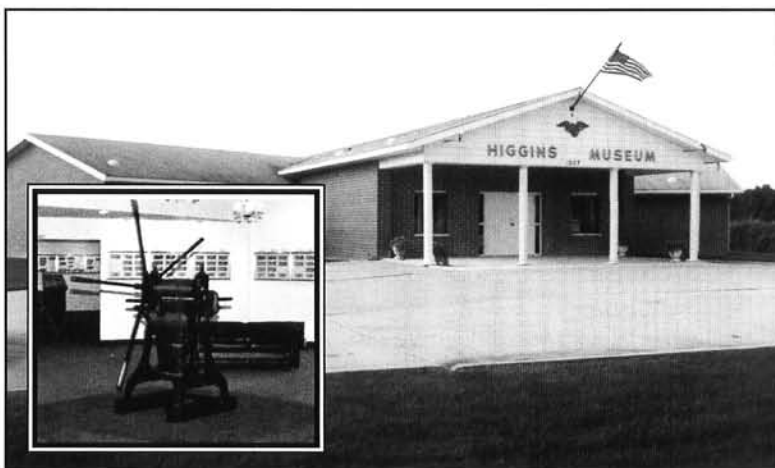
First thing I did was call the museum and speak to the curator, Merry Coleman. Merry was very helpful and provided me with local information, including a list of hotels in the area. More important, she confirmed that the museum would be open after Labor Day (the second year the "season" has been extended). I worked out my dates and times in the library and was looking forward to my trip. Knowing what information I needed, but not knowing if the research library would really hold the answers was a chance I would have to take. Would my long drive be worthwhile? Only one way to find out—start driving.

The museum is closed on Mondays, so I planned to arrive at the hotel on Monday afternoon and be at the museum on Tuesday morning when it opened. I started my drive the Saturday before Labor

Day. Taking my time, I drove about 600 miles on Saturday, 400 miles on Sunday, and the last 200 miles on Monday.

Tuesday morning arrived, and I awoke early, anticipating my adventure. Unfortunately, the museum doesn't open till 11 o'clock. So I walked around the area and visited the lake, post office and store. The local people were more than friendly, with almost everyone saying "Good Morning," asking me where I was from, and in general holding a friendly conversation.

The time finally arrived, and the doors of the museum were opened. I was warmly greeted at the door and shown the museum layout. Around the lobby are four large rooms, with Iowa, Missouri and Minnesota Nationals hanging on the walls. The notes in these rooms are listed by county, so when I wanted to find notes from the city of Chelsea, Iowa, I went back to Merry for help. She looked up the town on her computer, then took me directly to the room and case that held it. I walked through all four rooms, even though I don't know much about notes from these states. I was just in awe that such a collection exists. The collection is not complete, but it probably is as close as anyone has



The Higgins Museum in Okoboji, Iowa, named for and maintained in memory of collector William R. Higgins Jr., preserves and displays notes and artifacts of the National Bank system.

The William R. Higgins, Jr. Foundation National Bank Note Museum and Library

107 Sanborn Avenue, Okoboji, IA 51355 • phone/fax 712-332-5859

1999 Hours: May 11-October 3, Tuesday-Sunday, 11 a.m.-5:30 p.m.

The Higgins Museum showcases the collections of William R. Higgins Jr., who grew up in Clay and Dickinson Counties in Iowa and served as mayor of Okoboji for 14 years. A collector from his early youth, Higgins collected crowns, National Bank notes, post cards and numismatic research material. Higgins died in 1991, and today the Higgins Foundation maintains and operates the museum to memorialize his achievements and to inform and entertain the public in the realm of paper money collecting.

come. Indicators are placed where a large or small note is needed from a particular bank. I learned the Higgins Museum does purchase notes for the collection if the need and price are right.

I actually spent more time in the lobby area, where exhibits show the note types during the different charter periods, a group of Red Seal notes from most states, and a section titled "Interesting Notes." Included in the latter was a charter number 1 note, notes from the highest-numbered chartered bank, notes with the same president and cashier signatures, and other great items. They also have a section with a few notes from all 50 states, some territories and even Puerto Rico. Seeing notes from my own area of Maryland and Washington, D.C., was fun, but this was not the highlight of my trip.

That afternoon I was introduced to the library. Books, books ... books everywhere. The Higgins Museum bought the Chase collection of books and makes them available to researchers. Not all the books are in a logical order, but that's one of the projects Merry and her staff are working on. She set me loose in the room and told me to make myself at home. I began looking at some old auction catalogs. I was quite surprised to see some of the notes I currently own in some old auction catalogs. What was more of a surprise were the prices some of them sold for—if I had only been collecting back then, had the money, etc.

After a few hours of looking through auction catalogs, I knew what I really wanted would not be found there. I wanted to compile a list of presidents and cashiers from all the Washington, D.C., banks, along with a few other special cities I collect. I located the Comptroller of Currency books—one for almost every year of the note-issuing period. These books had what I was looking for, along with a lot of other details concerning the banks' financial status.

This is a time-consuming project. When I first start-

ed digging into the books, it took me awhile simply to find the state I wanted. It turns out the book from the early years do not present the states in alphabetical order. As best I could figure, they were in order by geographical location, starting with Maine and working south. As the country grew, I guess someone wised up, because eventually they are listed alphabetically.

The feelings I got going through these books were quite awakening. One of the first things I noticed was the books got thicker as the years went on, indicating the growth of the country, or better yet, the growing number of national banks. The other thing I found interesting was that most of these books had library cards in the back to be checked out of the Chase Library. Most were last checked out in the 1930s and probably not opened again until they arrived at the Higgins Museum.

I spent the better part of three days going through all this information. I stopped only because I was getting tired and my vacation was nearing an end.

There were many other books in the library that I just did not have the time to look at or were not in my area of interest. For example, if you enjoy Iowa banking history, this place is for you. Other books deal with bank histories from around the country—I even found two books on Washington, D.C.

Merry and her staff did everything they could to make me feel welcome. Anything I needed was supplied, any question I asked was answered.

There was no admission fee and no pressure to make a donation. I gladly wrote a check at the end of my visit to help support the continued growth of this museum. My biggest regret—and Merry told me she hears it all the time—is that it is not closer to home. I'm not sure when I will return, but I definitely will. If you collect National Bank notes, you must take the time to check out the Higgins Museum. You won't be disappointed. ♦

Walter Shirlaw: Paper Money Designer

BY GLENN B. SMEDLEY

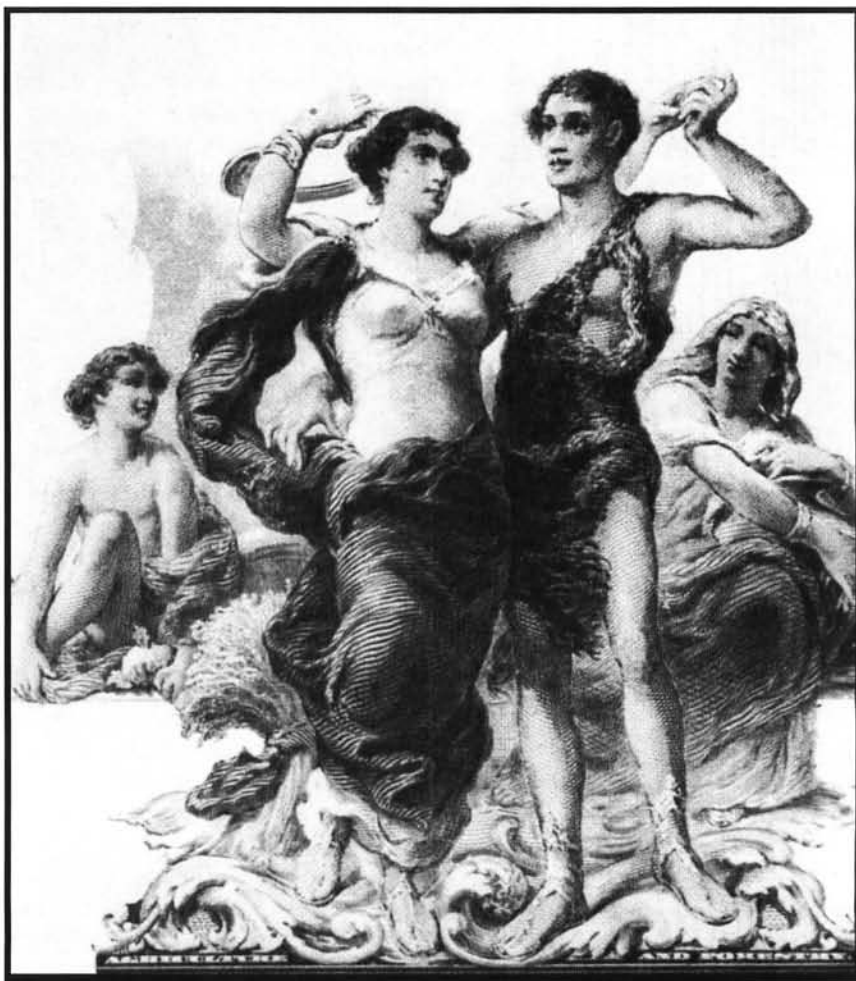
CERTAINLY ONE OF THE ATTRACTIONS PAPER MONEY HOLDS for the collector is the work that artists—many of them eminent—have recorded thereon. Perhaps no other commercial commodity has had so much artistic talent lavished on its production. But, with few exceptions, even the most ardent collectors of paper money do not know the identity of those responsible for the beautiful specimens in their albums.

True, most paper money bears the imprint of the company that produced it; and the production process has much to do with the appearance of a note. Even a beautiful design can be poorly executed. And a few engravers have left identifications on their work, or we learn of them through specimens (usually proofs) preserved by the engraver himself. However, with relatively few exceptions, the engraver's skill was his ability to catch the original artist's meaning and translate a painting or sketch to the steel plate.

The subject of this article, Walter Shirlaw, was one of those who supplemented his income from pure art work by doing bank note designs. Like many artists who did commercial work for the same reason, he considered that note designing was abasing; consequently, we find little reference to it in the records of his work.

Walter Shirlaw was born on August 6, 1838, in Paisley, Scotland, where his father was a maker of fine hand looms for weaving Paisley shawls. The family moved to New York City when Walter was only 3 years old, and here he apprenticed himself to a bank note company at the age of 12. We are told that he did designing and engraving for five years to gain experience, while attending evening school and art classes. His first exhibit at the New York Academy of Design was in 1861. Again in 1865, he turned to bank note work, this time with the Western Bank Note & Engraving Company in Chicago, to earn enough money to educate himself abroad. During his five-year sojourn with Western, The Art Institute of Chicago was conceived, and he was

Center vignette, "Agriculture and Forestry," designed by Shirlaw for a \$10 silver certificate, Series of 1896.





Specimen note of the Bank of Hamilton, Canada, 1st June, 1892, by Western Bank Note Co. Vignette at left by Shirlaw.

and a founder and first president of the Water-Color-Etching and Mural Painters' Society. Medals came to him from six cities, plus an honorable mention from Paris. He is represented in a half dozen of the country's museums of art and in the Library of Congress. A catalog of a memorial collection of Shirlaw's works, which was exhibited in the Art Institute of Chicago in January 1911, lists 66 paintings in oil, 53 water colors, and many pastels and drawings; yet some of his best works were not included.

As previously stated, examples of his more commercial works, and information relative to them, are quite scant. *The Century Magazine* of November 1893 has an article written and illustrated by Walter Shirlaw. Under the title "Artists' Adventures; The Rush to Death," it relates an incident that Shirlaw witnessed in 1890 on a mission to the Cheyenne Indian Reservation on Tongue River, Montana. In a later issue of the same magazine, we find an illustration of the interior "Dome of the Manufacturers and Liberal Arts Building" at the World's Columbian Exposition "Painted by Walter Shirlaw." There is also an illustration captioned "'Pearl' by Walter Shirlaw," which is an enlargement of one of the four figures in the foregoing illustration.

Perhaps not exactly commercial work, but fittingly mentioned here, are eight female figures, each about 7½ feet high, that adorn part of the vault of the West Corridor of the Library of Congress. Shirlaw designed each figure to represent one of the sciences: Archaeology, Astronomy, Botany, Chemistry, Geology, Mathematics, Physics and Zoology. The observer will notice that as is typical of most of his female representations, these evince vigor and vitality to a marked degree.

With the foregoing as a prelude to what he would have considered the least of his accomplishments, we turn to his work in the bank note and financial paper field. The author's collection includes one bank note, a proof \$5 of the Bank of Hamilton, Ontario, which was produced by the Western Bank Note Company and uses a Shirlaw vignette on its left end. The identical vignette appears on the proof of a first mortgage gold bond of the Pittsburgh Pure Beer Brewing Company, and in this case it includes the typical signature "W. Shirlaw" that is found on his purely art works. We have a die proof of this vignette, also bearing the signature.

Another bank note engraving signed by Shirlaw is represented by a die proof and was used, with the signature, on the stock certificate of the World's Columbian Exposition. With a minor alteration, the central figure of it was used on a \$1,000 debenture bond of the Chicago Edison Company. We have two other die proofs that bear Shirlaw's signature as designer, one being a group of three females called "Architecture, Commerce & Mechanics" and bearing the imprint "Copyright, 1897, by the Western Bank Note Co., Chicago." It was engraved by Charles Schlecht. The other bears the imprint of International Bank Note Company; the monogram initials "WS" indicate that Shirlaw designed it, and another monogram of "LJH" is that of engraver

¹ See "U.S. Silver Certificates, Series of 1896," by Thomas F. Morris, ANA No. 4019, in *The Numismatist*, June 1934. In addition to this and other help from T.F.M., we acknowledge our indebtedness to and thank H.J. Holtzclaw, Director of the Bureau of Engraving and Printing; D.O. Barrett, Curator Emeritus of PhilaMatic Center at Boys Town; Dr. Julian Blanchard, President of The Essay-Proof Society; and our good friend Louis A. Steurer, Chicago engraver.

active in its founding.

In 1870 he started for Paris, but finding it under siege by the German army, he turned to Munich, where he studied under Wagner, Ramburgh and Kaulbach. Upon returning to America, he settled in New York, where he lived and worked except during trips abroad. He died during his second journey to Spain the day after Christmas, 1909.

He was a National Academician

Lorenzo J. Hatch. This proof is entitled "Electra," but is actually an engraving of Shirlaw's "Physics" in the Library of Congress. Several other engravings are credited to drawings by Shirlaw in the record kept by that prolific engraver G.F.C. Smillie of his work.

The central figure of one very well-known piece of United States paper money came from the brush of Walter Shirlaw after he had left the bank note companies. According to Thomas F. Morris,¹ it was the recommendation of Claude M. Johnson, Chief of the Bureau of Engraving and Printing under the Cleveland Administration, that a new series of notes (1896 Silver Certificates) be issued with designs of artistic excellence. The father of Thomas F. Morris, whose name was the same and whom we shall refer to as Thomas F. Morris, Sr., was employed as Chief of the Engraving Division at the Bureau, and several recognized artists were called upon to submit designs for the series of notes. This was in the early part of 1894.

In the end, Will Low made the principal design for the face of the \$1, entitled "History Instructing Youth." The design on the \$2 certificate was the work of Edwin Blashfield and shows "Science Presenting Steam and Electricity to Commerce and Manufacturing." Walter Shirlaw created the dynamic design that we know so well on the \$5 certificate of the series. Engravings were made of these designs by Charles Schlecht (\$1 note) and G.F.C. Smillie (\$2 and \$5 notes), with border designs and lettering engraved by several other Bureau men. Thomas F. Morris, Sr., was responsible for designing the backs, and for working out many details of the plates. He did not consider Shirlaw's original design to be in proper bank note style; accordingly he made alterations such that the final die retained Shirlaw's central design portraying Electricity as the dominant force, only.

It had been the original intention to carry the 1896 series of silver certificates on to \$10, \$20 and \$50 denominations, and it is the loss of numismatists of today that this was never done. However, Walter Shirlaw did complete the central design for the face of a \$10 certificate, and it was engraved by Charles Schlecht as die No. 4166. The diaries of Thomas F. Morris, Sr., indicate that design for the back of this note was completed, but we have no evidence that it progressed beyond the model stage. Although never used on a note, die No. 4166 was used on the plate for printing the \$1,000 Coupon Bond, series of 1898. The illustration herewith is from a Bureau photograph, with everything surrounding the central design blocked out. In accordance with a Treasury Department ruling, the illustration is one and a half times the size of the original engraving. The title of the design, "Agriculture and Forestry" is shown in the base on which the principal figures stand.

As already mentioned, almost all of the figures of men and women that Walter Shirlaw produced have one common characteristic—vigor. With few exceptions, his females have one or both arms raised, as will be noted in the illustrations included here. We wanted a photograph of his original design for the \$10 silver certificate, which hangs in the Bureau (as do the original designs of the \$1, \$2 and \$5 certificates of 1896), but age has taken its toll, so that a clear picture of it is out of the question. We did notice that the engraver copied faithfully except for discreet arranging of the drapes on "Agriculture" so that less of her torso is revealed. ♦



"Self Portrait" of Walter Shirlaw
ART INSTITUTE OF CHICAGO



Die proof of a bank note style vignette, signed "W. Shirlaw." Used on World's Columbian Exposition stock certificate.

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About TEXAS

Mostly

By FRANK CLARK

National Bank Notes from Garland, Texas

GARLAND, TEXAS, IS A SUBURB OF DALLAS, located in the northeast corner of Dallas County. It is the second largest city in the county (after Dallas).

Two National Banks chartered in the city issued National Bank notes, the Citizens National Bank of Garland and the National Bank of Garland. (A third National Bank in Garland chose not to issue notes.)

The Citizens National Bank of Garland

The Citizens National Bank of Garland received Charter number 7140 in February 1904; the capital of the bank was \$50,000. The bank's motto, "Confidence Never Betrayed," incorporated its initials. As The Citizens National Bank,

Charter 7140 issued Third Charter Series 1902 Red Seal, Date Back and Plain Back \$5, \$10 and \$20 notes.

On June 16, 1919, the institution's name was changed to the First National Bank of Garland. Under this new name, Charter 7140 continued to issue Third Charter, Series 1902 Plain Back notes in denominations of \$5, \$10 and \$20. The bank also issued Series 1929 type I notes in the same denomination as its large-size notes.

One of the biggest stories ever reported in the Garland News appeared in the April 2, 1927, edition, detailing the robbery of the First National Bank the previous day—April Fools' Day!

A lone bandit walked into the bank, which was situated on the northeast corner of the town square. He jammed a gun into Cashier W.D. Jamison's ribs and demanded all the money. As Jamison obediently handed over nearly \$50,000, the robber told the cashier that he wanted only the paper money, no coins.

The robber locked Jamison, Mrs. Oscar Morrison and another man in the vault. He then left the bank, got into his car and drove westward out of town.

J.F. Ford arrived at the bank shortly after the robber had fled. He became concerned because he could not locate any of the bank's employees, so he notified the police.

In his attempt to flee Garland, the robber—R.R. Carter—overturned his vehicle. He later was arrested, tried and sentenced to life in prison. It is reported that he was paroled

Notes issued by
Charter 7140
—The Citizens
National Bank
of Garland, and
the First National
Bank of Garland.





Notes issued by
Charter 7989, The
State National Bank
of Garland, Texas.

some time later.

The newspaper article also reported that several customers, enjoying an April Fools' Day joke, had walked into the bank and announced, "This is a bank robbery!" The bank officers had always taken these joking comments in a good-natured fashion—until it actually happened.

The president of the bank, L.L. Caldwell, was at home eating his lunch when the robbery occurred. He was notified of the robbery by phone, he also thought it was another April Fools' Day joke, and finished his lunch before returning to the bank. Imagine his shock when he found out the caller had been telling the truth!

The First National Bank of Garland was placed in voluntary liquidation on January 20, 1931, and was absorbed by The State National Bank of Garland. The total amount of circulation issued by Charter 7104 was \$976,640. The amount outstanding when the bank was liquidated was \$8,310 in Series 1902 notes, and \$35,000 in Series 1929 notes.

The National Bank of Garland

The National Bank of Garland was issued Charter Number 7989 in November 1905. The operating capital was \$50,000. This bank issued Third Charter Series 1902 Red Seal and

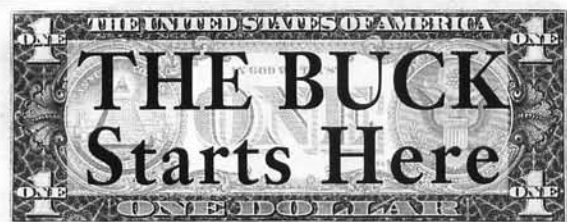
Date Back notes in \$5, \$10 and \$20 denominations.

On January 23, 1913, the name of the bank was changed to The State National Bank of Garland. The bank issued notes with its second title as follows: Third Charter Series 1902 Date Bank and Plain Bank; and Series 1929 Type I and Type II notes. In both cases, the denominations were the same as before: \$5, \$10 and \$20.

As mentioned above, The State National Bank of Garland (Charter 7989) absorbed The First National Bank of Garland (Charter 7104) on January 20, 1931. The total amount of circulation issued by Charter 7989 was \$2,016,690. At the end of the National Bank note-issuing period in July 1935, there was \$2,650 in large-size notes and \$93,750 in small-size notes outstanding. The former State National Bank of Garland building still stands, now the home of a sandwich shop. ❖

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A Primer for Collectors BY GENE HESSLER

ALL AMERICAN PAPER MONEY and, with few exceptions, the paper money of other countries, carries a unique serial number that will serve as an identifying number if a note is stolen or lost. It's possible for two or more notes to have duplicate serial numbers; however, each note will have



**The Honorable Salmon P. Chase,
Secretary of the Treasury**

been issued by a different Federal Reserve Bank and therefore carry a specific identifying prefix letter, for example, "A" for Boston through "L" for San Francisco.

Notes with serial number "1" are sought after by collectors and will command a premium when sold. But what about the very first note of any series and, specifically, the first \$1 United States notes issued, in 1862? At least five or six number one notes are recorded for this series, and none of the serial numbers have a prefix or suffix letter.

The numbering cylinder in operation in 1862 could not go beyond 99,999. At the time, subsequent notes were numbered beginning once again with number "1." However, each group of notes after the first also has Series 2, Series 3, etc. The highest series recorded by Martin Gengerke is Series 284. This would suggest that as many as 284 number one notes were issued, assuming that every series was issued with no gaps in between the series. A total of 29,351,438 notes were issued.

The number one note with Series 1—or the very first note to be printed—has survived and now resides in the National

Numismatic Collection at the Smithsonian Institution in Washington, D.C. This unique piece of history was presented to the Honorable Salmon P. Chase, Secretary of the Treasury in 1862; a portrait of Chase appears on the note. Some years later, Chase gave the piece to Horatio Beall, whose daughter sold it to George Blake in 1914. It later went into The Chase Manhattan Bank Money Museum Collection, which closed about 1975.

The selection of Chase's portrait for this \$1 note seems to have originated from the Secretary himself. A number of living government officials had their image glorified on paper money: Salmon P. Chase, Abraham Lincoln, William P. Fessenden, S.M. Clark and F.E. Spinner among them. (The Acts of April 7, 1866, Chap. XXVIII, Sec. 1, and March 3, 1873, Chap. CCLXVIII, Sec. 3576, would prohibit the images of living people to appear on any government security.)

In 1862 Salmon P. Chase was looking ahead to the next presidential election; he had his eyes on the highest office in the land. As Secretary of the Treasury, Chase could have and probably did have something to say about whose portrait would be placed on the new \$1 note.

A portrait of President Lincoln would be on the \$10 denomination, which would be appropriate for the President. Portraits of Alexander Hamilton, the first Secretary of the Treasury, would be used on the \$2 and \$5 denominations. As a humble servant in the U.S. Treasury Department, Chase agreed to have his likeness put on the \$1 note, the lowest denomination. But he knew that more \$1 notes than \$10 notes would pass through the hands of the people every day: a convenient pre-campaign vehicle.

In 1864 Lincoln nominated Chase for the Supreme Court; Chase accepted and forgot about his presidential aspirations. The debate over the legality of legal-tender (United States) notes continued into Chase's court term. As Chief Justice and as a dissenter, he was part of the 5-to-4 minority that voted against the legality of the legal-tender notes—one of which ironically displayed his own portrait. ♦

—Adapted with permission from *COIN WORLD*, 1994.

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The PRESIDENT'S Column

By BOB COCHRAN



I'M WRITING THIS ON FEBRUARY 19TH; later this morning Sandy and I will be driving up to Chicago to attend the CPMX. It's been a couple of years since we were at this show, but it was a lot of fun the last time. There are a couple of items in the Smythe and Knight auctions that I'm interested in, so I'll be in the audience.

I've just seen the January/February 1999 issue of *Paper Money*, Marilyn's first issue—WOW, is it nice! Folks, we are fortunate that we were able to acquire the services of another gifted individual to serve as Editor of *Paper Money*—Barbara Mueller, Gene Hessler, now Marilyn Reback!

DO YOU REALIZE YOU ARE NOW HOLDING IN YOUR

HANDS THE 200TH ISSUE OF *PAPER MONEY*? What a wonderful accomplishment—not many “hobby” publications reach this milestone—and even fewer reach it while maintaining the *quality* that shows in each issue! To *every* SPMC member who has ever written an article, a sincere “Thank You” from your fellow members—We appreciate it!

I know I sound like a broken record, but I hope all of you will take a moment and tell someone about our organization! There are many, many new paper enthusiasts out there: you'll see them in your local numismatic shops, club meetings or shows. Hey—take a few applications with you the next time you visit one of these places and spread the word! Don't have any applications? Copy the application below or contact Frank Clark—his address is listed on page 34!

I promise you this year's SPMC Breakfast at the IPMS in Memphis will be something special—I'll be “out of office” after the show, so I will be making a few “awards” of my own at the breakfast. Want to attend? Contact Judith Murphy or Wendell Wolka. Tickets are \$8 each; and don't forget the famous Tom Bain Raffle!

I leave you with the everlasting words of Bob Raby—“Wherever you go, there you are.” And write an article for *Paper Money*! ♦

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**Send completed application, along with payment in U.S. funds, to
 Frank Clark, SPMC Membership Director, P.O. Box 117060, Carrollton, TX 75011**

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City, State, Zip Code & Country _____

Collecting Interests _____

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Do you wish to have your name & address published in the magazine as a new member, listing your collecting interests? ☐ Yes ☐ No

Signature of Applicant _____

Signature of Parent or Guardian (required for Junior applicants) _____



SPMC NEWS

SPMC the Recipient of a Wonderful Donation!

At the recent CPMX show in Chicago, SPMC was the recipient of a wonderful donation from Lyn F. Knight of Lyn F. Knight Auctions, Inc. Lyn's recent show in Stamford, Connecticut, included an auction featuring material from SPMC member Frank Levitan's collection. Many of the notes sold for record prices, and the entire auction set many records.

Lyn prepared and auctioned a unique hardbound edition of the sale catalog, and included it in the auction. He indicated that the proceeds from the sale of the very special catalog would be used for the betterment of the hobby.

The special-edition catalog sold for over \$7,000! Lyn F. Knight split the proceeds between the local numismatic organization in Connecticut, AND the Society of Paper Money Collectors! He completely surprised SPMC President Bob Cochran at the CPMX show by presenting the Society with a check for more than \$3,500!

SPMC and the paper money hobby owe a deep debt of gratitude to the generous gentleman who purchased the unique catalog of the Levitan Collection! On behalf of the nearly 2,000 members of SPMC, please accept our sincere thanks for this gift!

Plans Are Shaping Up for a Great Memphis Show

The 23rd International Paper Money Show in Memphis, Tennessee, is the annual event most attended by SPMC members. This year's show is scheduled for June 18 to 20 at the Cook Convention Center, 255 North Main Street. (For show information, contact Mike Crabb, P.O. Box 17871, Memphis, TN 38187, telephone 901/757-2515.)

Judith Murphy reports that more than half of the 100 tickets available for the annual SPMC Breakfast have been sold. The Breakfast will begin at 7:30 a.m. on Friday, June 18. According to those who have attended this Society gathering, it is a lot of fun, with emcee Wendell Wolka (the "world's funniest man") keeping things lively. Claud

Murphy has donated to the Tom Bain Raffle a very colorful Grover Criswell check written to and endorsed by Bain, originator and namesake of the raffle. Anyone having other items to donate should send them to Wendell Wolka, P.O. Box 569, Dublin, OH 43017. Breakfast tickets are \$8 each; send a check payable to "SPMC" to Judith Murphy, Box 24056, Winston-Salem, NC 27114.

Texas Numismatic Association to Host SPMC Meeting and Educational Programs

The Texas Numismatic Association will hold its next convention on May 7-9 in Houston at the J.W. Marriott Hotel, 5150 Westheimer Road. On Saturday, May 8, at 2 p.m., Mike Fuljenz of Universal Coins will speak on "Y2K Preparation and Coins." Also scheduled for Saturday, at 3 p.m., is a regional meeting of the SPMC, during which Benny Bolin will present a slide program on "Encased Postage Stamps."

"Hard Cash and Hard Times" Exhibit on Display in North Carolina through May 31

The North Carolina Collection, an extensive collection of State literature, photographs and historic artifacts, has mounted a large exhibit of money used in North Carolina. The "Hard Cash & Hard Times" exhibit reviews the impact of money on the daily lives of our ancestors and features coins and paper currencies produced by or for North Carolina from the early 1700s until the beginning of the Federal Reserve system in 1913.

Not until after the Civil War did our nation's monetary supply begin to centralize and stabilize under the authority of the federal government. Prior to that time, North Carolina and other states had to rely largely on the uncertain paper moneys issued by their own public officials and by local banks, insurance companies, and other businesses. Even some private individuals produced currency for the general public.

Raphael Ellenbogen

Raphael Ellenbogen, 74, formerly of New York City, died peacefully in Columbus, Ohio, on February 17, 1999. Loving husband of Florence. A former administrator at synagogues in New York, Raphael spent the last 10 years of his life in Columbus to be close to his son, Sanford, and family, Melissa, Joshua and Celia. His heart was filled with love for his son Marvin and family in Israel, including Wendy, Nancy, Leah and Yetta and great-grandson Yoel.

Raphael was an accomplished magician and an expert on Judaica, numismatics and syngraphics. A member of the SPMC Board, he will be greatly missed. ♦

In the 1830s and '40s—during the United States' first gold rush (in North Carolina, not California)—the Bechtler family of Rutherford County operated a private mint and made coins for the miners who were unearthing gold dust, ore, and nuggets worth millions of dollars. Later, the United States Mint opened a branch in Charlotte exclusively to produce gold coins, and a Charlotte gold type set is on display.

More than 150 pieces of historic currency are displayed, including an extraordinary set of 24 Bechtler coins donated to the University in 1979 by Herman Bernard of High Point. In addition to these gold coins and other "antique" money drawn from the North Carolina Collection's holdings, 17 specimens are borrowed from the North Carolina Museum of History in Raleigh.

Displays of all of this currency are complemented by selections of related books, newspaper accounts, and other imprints from the North Carolina Collection. The exhibit, in the Wilson



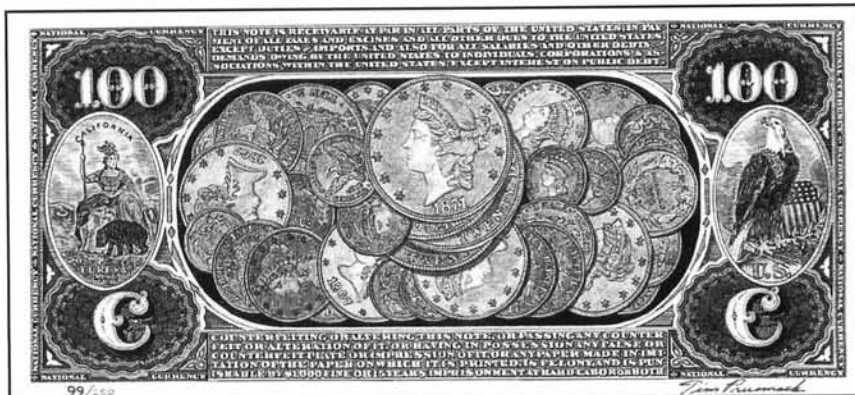
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Library of the University of North Carolina at Chapel Hill, runs through May 31 and is free and open to the public. The Gallery is open Mondays through Fridays, 9 a.m.-5 p.m.; Saturdays, 9 a.m.-1 p.m.; and Sundays, 1-5 p.m. For more information, contact Laura Baxley, North Carolina Collection Gallery, (919)962-1172 weekdays, lbaxley@email.unc.edu.

SPMC Member Introduces Latest Money Work of Art

Money artist and SPMC member Tim Prusmack unveiled his newest creation—a hand-drawn rendering of the back of a \$100 National Gold Bank note of California originally produced in the 1870s. Part of his series entitled “Money Masterpieces,” the work took Prusmack nearly three months to complete.

The uniface replicas, limited to a printing of 250, are individually numbered and signed by the artist and priced at \$25 each, plus \$4 postage and handling. More information can be obtained from Ashby-Ferguson, Ltd.,



Tim Prusmack created this hand-drawn rendering of the back of a \$100 National Gold Bank note of California originally produced in the 1870s.

4321 Gator Trace Dr., Ft. Pierce, FL 34982-6806; telephone 561/464-6391; or fax 561/464-3461.

Scottish Gent Seeks U.S. Bank Memorabilia

You never know what will turn up in your mailbox. SPMC President Bob Cochran reports receiving a letter from an 86-year-old man in Scotland who is seeking “Bank, Building Society, or Credit Union Memorabilia” for his personal collection. This gentleman indicated that, in response to his requests, he had received material from over 30 banks worldwide, but NOTHING from the United States!

Perhaps we SPMCs can change that! He’s seeking: “Money boxes with bank names (“bank banks”); ashtrays, coasters, pens, pencils, rulers and key rings; banking histories, financial reports, letterheads and other stationery items; and names and addresses of banks and others who might be able to help him. Write to John A.B. Cormack, 11 Larch Court, Elgin, Morayshire IV30 4JD, Scotland.

A Video Tour of the BEP

Paper money collectors can enjoy a video tour of the Bureau of Engraving and Printing via *Keys to the Treasury*. Filmed more than 20 years ago in conjunction with the United States Bicentennial, the video was shown from the late 1970s to mid ’80s to individuals

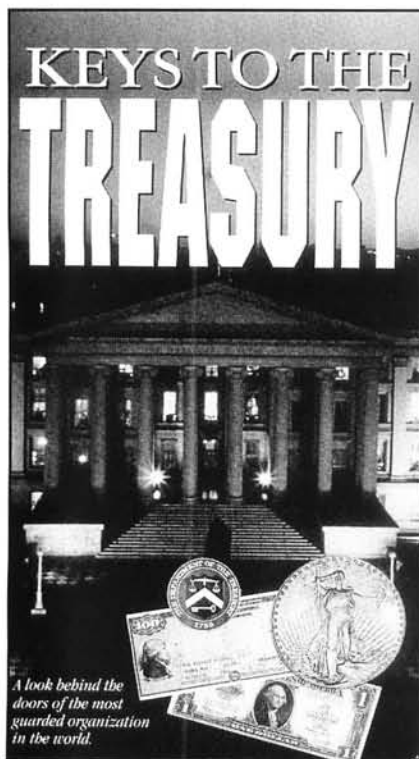
and groups taking private tours of the Main Treasury Building in Washington, D.C. This new release marks the documentary’s first public availability since it was retired to government vaults more than 10 years ago.

Distributed by Craven Entertainment of Hollywood, California, the 34-minute video takes viewers on a quick tour of the Treasury Building, then the San Francisco Mint Museum and the Philadelphia Mint. In the process, collectors will witness the production of bicentennial paper currency and coins.

The VHS version of *Keys to the Treasury* is available for \$12.95 (plus \$4.95 for shipping and handling) from Craven Entertainment, P.O. Box 4012, Hollywood, CA 90078; telephone 818/562-1739; fax 818/562-3368; or E-mail mcraven@earthlink.net.

Take a Paper Money Course at ANA Summer Seminar

Several courses on paper money are among the offerings at the American Numismatic Association 31st Annual Summer Seminar, July 10-16, in Colorado Springs, Colorado. SPMC Librarian Roger H. Durand will instruct “Obsolete Bank Notes and Scrip,” which covers Confederate and Southern State currency; counterfeit and altered notes; engravers and engraving companies; portraits and biographies of the famous—and not so famous—on notes; Indians and the meaning of Indian titles of



A look behind the doors of the most guarded organization in the world.



SPMC NEWS

banks; famous paintings used as the basis for many vignettes; historical events and allegorical representations on bank notes and scrip; and beginner's guide to pricing and determining value. Other courses of interest include "America's Colonial Coinage and Paper Money," with instructors Ken Bressett, Eric Newman and Tom Rinaldo; "Coins and Bank Notes of 20th-Century Mexico," taught by Richard Long; and "Preparing a Competitive Exhibit," led by Gerald Kochel, John Eshbach and Joe Boling.

Classes are held at The Colorado College, adjacent to ANA headquarters. Lodging is provided in dormitories. Tuition, meals and lodging costs \$499 for ANA members (double occupancy) and \$549 for non-members. A number of optional tours are available. For more information, contact the ANA Education Department, 818 N. Cascade Ave., Colorado Springs, CO 8093-3279, telephone 719/632-2646, fax 719/634-4085, E-mail anaedu@money.org.

1999 BEP Souvenir Card Series Marks New Century

The United States Bureau of Engraving and Printing (BEP) recently introduced its 1999 series of souvenir cards, which revolves around the theme "Celebrating the Turn of the Century." Each card will picture a silver certificate issued after 1891.

The first card in the series, released in January at the Florida United Numismatists (FUN) convention in Orlando, features a \$2 silver certificate (Series 1891) with a portrait of William Windom, Secretary of the Treasury from 1881 until 1891. The portrait (Miscellaneous Die #3721) was engraved by William G. Phillips. The original note carried a red seal and the signatures of Register of the Treasury William S. Rosecrans and United States Treasurer Enos H. Nebeker.

The FUN souvenir card (#99010) is priced at \$6.50; a U.S. Postal Service canceled souvenir card (#99011) is available for \$7. To order, write to the Bureau of Engraving and Printing, Public Sales Office, Room 515M, 14th and "C" Sts. S.W., Washington, DC 20228; telephone 202/874-3315; or fax 202/874-6147.



the Second Runner-Up Award for "Fractional Currency—Third Issue 25 Cents" was Robert Laub of Southold, New York (third from left). The People's Choice Award went to Sacramento resident Ross L. Woodman (right) for "Gold Certificates—Series 19128." Also pictured are ANA Chief Judge Joe Boling (left) and Ellis Corets, winner of the Best-in-Show Award.

SPMC Members' Paper Money Exhibits Take ANA Awards in Sacramento

The National Money Show in Sacramento, California, March 12-14, marked the first time a Best-in-Show Award was presented at an American Numismatic Association spring convention. Two paper money exhibitors, both members of the SPMC, were among the winners. Taking



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How to Submit Manuscripts for *Paper Money*

A club journal is only as good as the articles, and most are unsolicited submissions from members. One reason *Paper Money* is celebrating its 200th volume is that it includes informative, well-researched articles. Why not share your collecting specialty and the information you've found interesting by submitting a manuscript to *Paper Money*? Whether you're a previously published author or just thinking about sending in your first article, here's a few tips to consider.

Manuscripts should be typed (on one side of paper only), double-spaced with at least 1-inch margins. (Handwritten articles will not be accepted.) Include your name, address, telephone and fax number on the first page. Always keep a copy for your records.

Saving a copy of the article text on a 3 1/2-inch MAC or DOS disk is ideal and eliminates the chance of keying in typographical errors. Please clearly identify the file name and version of software used. A double-spaced print-out must accompany the disk file.

Providing illustrations (or sources of illustrations) will help speed up article preparation and ensure suitability. When providing illustrations, high-quality photocopies are acceptable, as are photographs (black-and-white are best, but color is acceptable as well). Do not send valuable or irreplaceable items. Take care when packaging photographs, and insure the contents as necessary. Illustrations and manuscripts will be returned on request.

Publication in a specific issue cannot be guaranteed. Address articles or questions to Marilyn Reback, P.O. Box 1110, Monument, CO 80132. ❖

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"Most beautiful of all paper notes are those issued in France and Prussia. Here is a pretty Austrian bill for 100 florins, printed in blue ink with the design mainly composed of two large standing figures of cherubic children and an oval of children's heads. That seems a queer notion from our point of view for the ornamentation of currency, but it is certainly both interesting and handsome. This is a Russian bill for 100 rubles, done in pink and green. Here you have a Scotch note, issued by the 'British Linen Company,' which promises to pay £5 on demand. In Great Britain the privilege of issuing paper money can be obtained by corporations other than banks from the Government.

"You will need a magnifying glass to examine this note with. It is Irish. The words 'one pound' are printed across it in big letters, but the broad strip extending from one end to the other of the document i[s] a curiosity. To the naked eye, even upon scrutiny, it seems to have no significance, but when magnified you will perceive that it is wholly made up of the words 'on[e] pound' in microscopic letters. From the superficial appearance of the bank of England notes you would suppose that they could be readily imitated by the photography or otherwise, inasmuch as their designs consist of very little more than lettering in black that is almost severely simple. But that great financial institution depends altogether upon the water marking of its paper, which is wonderfully elaborate, as you can see by looking at the light through it. This water marking has been imitated, but never with success."

—Washington Star.—*Sanborn (ND) Enterprise*, Dec. 29, 1893. ❖



Design Changes

DR. WILLIAM DARLINGTON, PRESIDENT of the Bank of Chester County, Pennsylvania, was robbed of \$51,000 of the bank's notes on December 23, 1847. Darlington was returning to West Chester by train from Philadelphia, where he had made one of his regular trips to exchange bank notes. The Bank of Chester County had an arrangement with the Philadelphia Bank to exchange notes of banks in good standing of Philadelphia received in West Chester for notes of his own bank.

As recounted by Nelson Page Aspen, after the robbery, all the bank's old notes in circulation were called in and not issued again. A new issue of \$540,000 was immediately printed; the notes were distinguished from the previous issue by the use of red ink. The bank's 150th Anniversary booklet states:

The Bank Directors ordered new notes printed in red ink and with pictorial changes interesting to speculate upon. The \$500 bills, which had previously been decorated with a rural scene of farmers making hay, was replaced by "three female figures, one sitting on a block of stone," a tribute perhaps to the increased number of lady depositors. The \$1,000 notes, that had been ornamented with a drove of cattle passing a toll gate—did cows pay toll in those days?—was superseded by the "view of a locomotive and cars coming around a curve," proba-

bly a subconscious reminder of the danger of carrying money on the railroad.

Hoover lists one design each for the \$500 and \$1,000 notes of the Bank of Chester County. The central design (assumed to be the portion of the notes mentioned in the bank booklet) listed for each note is as follows:

- 441-23 \$500 . . . (C) Three men, railroad, viaduct, and city, \$500 on medallion head at right. W-1460.
 441-24 \$1000 . . . (C) Train of passenger cars, distant city. W-1461.

(The "W" reference number indicates that the description is taken from the listing compiled by D.C. Wismer.)

The description for the \$1,000 note would appear to be that for the new design issued by the bank after the robbery. The \$500 note is difficult to pin down; "three men" could be the farmers referred to in the bank booklet; "farmers making hay" might be confused with "three female figures, one sitting on a block of stone," but it is highly unlikely. The Wismer descriptions do not mention the color of the ink.

None of the designs discussed are illustrated in the bank booklet or in *Pennsylvania Obsolete Notes and Scrip*. Hoover assigns an "R6" rarity rating to the \$500 note described, indicating 6 to 10 specimens are known. Perhaps someone can provide an illustration to *Paper Money*; it would be a pleasant surprise if both designs were submitted for publication.

❖

References

- Aspen, Dr. N.P. "A History of the National Bank of Chester County." *Paper Money*. Vol. 12, No. 1 (1973), pp. 27-29.
 Hoover, R.T. *Pennsylvania Obsolete Notes and Scrip*. Society of Paper Money Collectors, Inc., 1985.
 Shenton, E. *150 Years of a Bank and People*. West Chester, PA: National Bank of Chester County and Trust Co., 1964.



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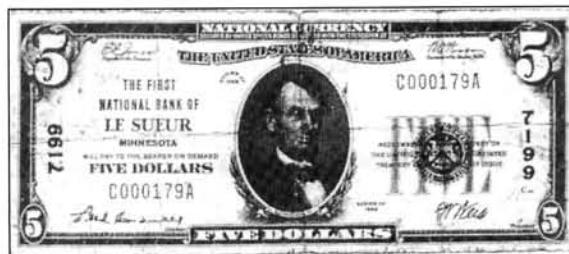
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